

Guide to the Paul Nash Letters to Mercia Oakley

MSS 24



compiled by Kate Phillips; edited by Francis Lapka

2016

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Collection Overview

REPOSITORY: Yale Center for British Art, Rare Books and Manuscripts
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CALL NUMBER: MSS 24

CREATOR: Nash, Paul, 1889-1946

TITLE: Paul Nash Letters to Mercia Oakley

DATES: 1909-1951

BULK DATES: 1909-1912

PHYSICAL DESCRIPTION: .5 linear feet (1 box)

LANGUAGE: English

SUMMARY: This collection comprises letters from Paul Nash to Mercia Oakley, written from 1909 to 1918.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/ycba.mss.0024>

Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/ycba.mss.0024>.

Key to the container abbreviations used in the PDF finding aid:

b. box

Administrative Information

Immediate Source of Acquisition

Yale Center for British Art, Paul Mellon Fund

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The collection is the physical property of the Yale Center for British Art. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the Curator of Rare Books and Manuscripts.

Preferred Citation

Paul Nash Letters to Mercia Oakley. Yale Center for British Art, Paul Mellon Fund.

Existence and Location of Copies

The letters are transcribed in their entirety in: *Dear Mercia : Paul Nash letters to Mercia Oakley, 1909-18*, edited by Janet Boulton. Wakefield : Fleece Press, 1991.

See: <http://hdl.handle.net/10079/bibid/3246799>

Dear Mercia also reproduces the illustrations that accompany Nash's letters in the present collection.

Biographical / Historical

The painter, printmaker, and designer Paul Nash (1899-1946) was born in London and raised in Iver Heath, Buckinghamshire. He trained as an illustrator at Chelsea Polytechnic and the London County Council's Bolt Court Art School, before enrolling at the Slade School. Nash initially found some success as a bookplate designer. His work from this early period heavily references the British Pre-Raphaelites. Nash sought to fashion himself as a "Painter-Poet," in the tradition of such figures as Dante Rossetti and William Blake. Nash opened his first solo show in November 1912 at the Carfax Gallery in London, which appears to have been well received. It was through this exhibition that he would become acquainted with the critic and painter Roger Fry. Throughout his career, Nash's work was characterized by dark overtones and often literary themes. The English landscape was a recurring theme in Nash's work, often inflected with elements of the political atmosphere of the times. Beginning in the 1920s, Nash worked within something of a surrealist paradigm, which would become even more pronounced during his World War II era art.

At the outbreak of World War I, Nash enlisted in the Artists' Rifles for home service. In March 1917, he was sent to the front. He was injured in a fall in May 1917, but returned to Ypres Salient as an official war artist in November 1917. His work from this period focused on the effect of war on the landscape. In May 1918, he staged the exhibition "Void of War" at the Leicester Galleries, which led to further painting commissions from the Ministry of Information. Nash also served as official war artist during the Second World War, when he was assigned by The War Artists' Advisory Committee to the Air Ministry and then the Ministry of Information. In his World War II work, Nash engaged frequently with themes of military technology and destruction. Nash began writing his autobiography, *Outline*, in 1936 or 1937, but it remained unpublished until 1949 when Faber and Faber released it posthumously. Nash died of heart failure in 1946. In 1948, the Tate Gallery, London held a major memorial exhibition of his work.

The recipient of Nash's letters, Mercia Oakley was a close friend and confidant of the painter. They met as children through Oakley's godmother, Mrs. George Grimsdale, a neighbor of the Nash family at Iver Heath. Oakley appears to have spent significant time at the Grimsdale's home, Wings. George Grimsdale was one of Nash's earliest patrons, commissioning a bookplate in 1916. The relationship between Nash and Oakley is ambiguous. Clearly quite intimate, they appear to have never been romantic partners, though many letters reference this possibility. Oakley married the Grimsdale's nephew Gerald in 1916.

Scope and Contents

The collection comprises 51 letters from Paul Nash to Mercia Oakley. The letters date from 1909 to early 1918, with many undated and the vast majority dating from 1909 to 1912. The letters from Oakley to Nash do not appear to have survived. In a primarily playful and intimate tone, the correspondence addresses a range of themes related mostly to Oakley and Nash's personal lives. The letters verge on stream-of-consciousness, skipping rapidly between subjects. Many focus on the often confusing dynamics within their friendship and Nash's philosophies toward life and art. Others speak to more quotidian things, such as social events, family news, and travel plans. The letters taper off extensively when Nash meets his eventual wife, Margaret Odeh, in 1913. The collection's latest letters address both Nash and Oakley's weddings and speak briefly of Nash's work as an Official War Artist during the First World War.

The collection provides some intimate insight into Nash's feelings toward the development of his career. He expresses excitement over his studies and successes, as well as disappointment over failed commissions. In 1912, Nash writes extensively of his preparations for his first exhibition at the Carfax & Co., London. He addresses both the exhibition logistics and his expectations surrounding the event. Nash also writes of exhibitions he has seen, as well as books and poetry he has read. Many of the letters are illustrated with playful, often comical sketches, frequently picturing imagined encounters between Nash and Oakley or illustrating humorous anecdotes. Some letters are accompanied by their original envelope.

General

Causey, Andrew. Paul Nash. Oxford : Clarendon Press ; New York : Oxford University Press, 1980.
King, James. Interior landscapes : a life of Paul Nash. London : Weidenfeld and Nicolson, c1987.
Nash, Paul. Dear Mercia : Paul Nash letters to Mercia Oakley, 1909-18, edited by Janet Boulton.
Wakefield : Fleece Press, 1991.

Arrangement

The collection is arranged into two series: I. Letters from Paul Nash to Mercia Oakley; II. Miscellaneous. The letters are arranged chronologically, with some letters dated according to their postmark when the letter is undated.

The numbering of letters (1-51) is aligned with the numbering in *Dear Mercia*.

Collection Contents

Letters

Nash, Paul, 1889-1946

Genres / Formats:

Correspondence

Names:

Nash, Paul, 1889-1946 -- Correspondence

Oakley, Mercia -- Correspondence

b. Nash 1	<p>Letter to Mercia Oakley 3 pages (1 leaf) : autograph letter : 18 x 23 cm</p> <p>Written from Iver Heath. Nash belatedly thanks Mercia for singing to him. In postscript, Nash writes that he has "done good today" because he has been telling children fairy tales.</p>	1909 March 29
b. Nash 2	<p>Letter to Mercia Oakley 4 pages (1 leaf) : autograph letter, signed : 18 x 23 cm</p> <p>Written from Iver Heath. Includes a sketch in ink entitled "is it raining?" (reproduced in <i>Dear Mercia</i>, p. 23). Discusses visits and golf.</p> <p>Genres / Formats: Pen and ink drawings</p>	1909 September 10
b. Nash 3	<p>Letter to Mercia Oakley 3 pages (1 leaf) : autograph letter, signed : 15 x 23 cm</p> <p>Written from Iver Heath. Black bordered. Nash makes plans for visiting Oakley. Includes ink drawing entitled "Mercia writing letters with her nose" (reproduced in <i>Dear Mercia</i>, p. 24).</p> <p>Genres / Formats: Pen and ink drawings</p>	1910 February 6
b. Nash 4	<p>Letter to Mercia Oakley 4 pages (1 leaf) : autograph letter, signed : 15 x 23 cm</p> <p>Written from Iver Heath. Black bordered. Nash thanks Oakley for recommending Nash to her hostess, though Nash remains unclear whether the recommendation was "upon the virtues of my work or the virtues of my character!" Asks Oakley if she wishes to be sent any of his work beyond the bookplates she has already received.</p>	1910 April 15
b. Nash 5	<p>Letter to Mercia Oakley 3 pages (1 leaf) : autograph letter, signed : 15 x 22 cm</p> <p>Written from Iver Heath. Black bordered. Nash comments on Oakley's crossness in her last letter. Concerns details of a sketch Oakley has requested.</p>	1910 April 16

- | | | |
|------------|---|--------------|
| b. Nash 6 | <p>Letter to Mercia Oakley
3 pages (1 leaf) : <i>autograph letter, signed : 18 x 23 cm</i></p> <p>Written from Iver Heath. Black bordered. Nash requests permission to visit Oakley on Saturday. Discusses thoughts in springtime and urges Oakley, "why worry!" People mentioned: Jack (John Northcote Nash).</p> <p>Names:
Nash, John, 1893-1977</p> | 1910 May 6 |
| b. Nash 7 | <p>Letter to Mercia Oakley
1 page (1 leaf) : <i>autograph letter, signed : 23 x 18 cm</i></p> <p>Written from Iver Heath. Black bordered. Nash thanks Oakley for inviting him to visit but assures her again that he cannot come, much as he wishes to see her.</p> | 1910 |
| b. Nash 8 | <p>Letter to Mercia Oakley
4 pages (1 leaf) : <i>autograph letter, signed : 18 x 23 cm</i></p> <p>Written from Iver Heath. Black bordered. Written in black and orange ink. Nash thanks Oakley for being angry on his behalf. Includes a sketch of Nash on one knee kissing Oakley's fingertips and another depicting Oakley pulling Nash's leg (reproduced in <i>Dear Mercia</i>, pages 28-29).</p> <p>Genres / Formats:
Pen and ink drawings</p> <p>Subjects:
Bookplates -- Great Britain</p> | 1910 |
| b. Nash 9 | <p>Letter to Mercia Oakley
4 pages (1 leaf) : <i>autograph letter, signed : 15 x 20 cm</i></p> <p>Written from South Kensington. Black bordered. Nash discusses a story related in Oakley's previous letter concerning Oakley's mother and a swallow. Further discusses birds and mentions Nash's trip to "the Exhibition".</p> | 1910 |
| b. Nash 10 | <p>Letter to Mercia Oakley
4 pages (2 leaves) : <i>autograph letter, signed : 23 x 18 cm</i></p> <p>A commission Oakley secured for Nash from a Mrs. Wilson (?) went badly and Nash worries that Oakley will consider him "a great rotter." Nash looks forward to meeting artists and writers in order to "get known" and enter "the select circles where he longs to move one day." He is still making bookplates, but is starting to make other types of art as well. The letter ends in a discussion of the books he and Oakley have lent each other. People mentioned: Mrs. Wilson(?).</p> <p>Subjects:
Bookplates -- Great Britain</p> | 1910 July 21 |

b. Nash 11	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 23 x 18 cm</i></p> <p>Written from Iver Heath. Nash comforts Oakley about her friend who "did back-street things" and assures her that it was not her fault. Nash writes that he is trying to earn the money necessary to go to the Slade School in October. He adds that he makes "bookplates for money & studies for his salvation".</p> <p>Subjects: Bookplates -- Great Britain</p> <p>Corporate Body: Slade School of Fine Art</p>	1910
b. Nash 12	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 23 x 18 cm</i></p> <p>Written from Iver Heath. Black bordered. Concerns the material in Oakley's last letter. Nash adds that he begins work at the Slade School on Wednesday. Includes two sketches, the first entitled "Injured Innocence (in no sense)" and the second with the caption "Arise, fair maiden from these penitent genuflections" (reproduced in <i>Dear Mercia</i>, pages 33 and 34).</p> <p>Genres / Formats: Pen and ink drawings</p> <p>Corporate Body: Slade School of Fine Art</p>	1910 October 6
b. Nash 13	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 23 x 18 cm</i></p> <p>Written from Iver Heath. Black bordered. Tells Oakley that he enjoyed visiting her. Includes a sketch entitled, "vague departure of Paul" (reproduced in <i>Dear Mercia</i>, p. 35).</p> <p>Genres / Formats: Pen and ink drawings</p>	1910 October 15
b. Nash 14	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 26 x 20 cm</i></p> <p>Written from Iver Heath. Apologizes that he cannot afford Christmas presents and discusses political leanings.</p>	1910 December 25
b. Nash 15	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 23 x 18 cm</i></p> <p>Written from Iver Heath. Black bordered. Concerns Nash's inability to accept Oakley's invitation, due to other commitments. Nash explains that he is "trying to do everything and the work is suffering." He also apologizes for inadvertently offending Oakley's mother.</p>	1911 January 4

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| b. Nash 16 | <p>Letter to Mercia Oakley
<i>2 pages (1 leaf) : autograph letter, signed : 23 x 18 cm</i></p> <p>Written from Iver Heath. Black bordered. Nash admonishes Oakley against including "sudden shocks" in her letters. Humorously explains the domestic drama that ensued upon his reading in her last letter that she "immediately fell head over ears in love." People mentioned: Mrs. Caswell, Mrs. Peddell, Peddell the manservant, Barbara Nash, John Nash, and W. H. Nash.</p> <p>Names:
Nash, Barbara
Nash, John, 1893-1977
Nash, William Harry, -1929</p> | 1911 |
| <hr/> | | |
| b. Nash 17 | <p>Letter to Mercia Oakley
<i>4 pages (2 leaves) : autograph letter, signed : 26 x 20 cm</i></p> <p>Written from Iver Heath. Concerns a house party in the country and describes the landscape and Nash's first experience fowling. Also mentions the visit of Nash's friend, who is in love. Nash discusses his desire to become famous, but explains that his first goal is to become independent of his father. Includes two sketches, the first of a staircase and the second of a man holding a smoking gun (reproduced in <i>Dear Mercia</i>, opposite p. 41). People mentioned: Barbara (Nash?).</p> <p>Subjects:
Hunting</p> <p>Names:
Nash, Barbara
Nash, William Harry, -1929</p> | 1911 September
23 |
| <hr/> | | |
| b. Nash 18 | <p>Letter to Mercia Oakley
<i>2 pages (1 leaf) : autograph letter, signed : 26 x 18 cm</i></p> <p>Written from Chelsea. Nash thanks Oakley for the key to his door. The letter continues on a humorous note and ends, "Yrs till two black guineapigs produce one white ten & sixpenny sow."</p> | 1911 or 1912 |
| <hr/> | | |
| b. Nash 19 | <p>Letter to Mercia Oakley
<i>4 pages (1 leaf) : autograph letter, signed : 24 x 20 cm</i></p> <p>Written from Chelsea. Concerns Oakley's injured ankle, two dances, and the comforting effects of nature. Quotes two poems and includes two sketches--one of upside down dancers and the other of Nash dressed as a pirate (reproduced in <i>Dear Mercia</i>, pages 43 and 45).</p> <p>Genres / Formats:
Pen and ink drawings</p> | 1911 or 1912 |
| <hr/> | | |
| b. Nash 20 | <p>Letter to Mercia Oakley
<i>2 pages (1 leaf) : autograph letter, signed : 25 x 20 cm</i></p> <p>Written from Chelsea. Concerns plans to visit the Oakleys and includes a drawing of a man and woman with the caption, "good foot?" (reproduced in <i>Dear Mercia</i>, p. 47).</p> <p>Genres / Formats:
Pen and ink drawings</p> | 1911 or 1912 |

b. Nash 21	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 25 x 20 cm</i></p> <p>Written from Iver Heath. Discusses amusements in London. Nash is sending Oakley a proof of one of his etchings and wishes to bring Jack to visit her.</p> <p>Names: Nash, John, 1893-1977</p>	1911 or 1912 January?
b. Nash 22	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 10 x 15 cm</i></p> <p>Discusses a cricket match. Seems to be a fragment of a longer letter. People mentioned: Wilkie (Ivan Wilkinson Brooks).</p> <p>Names: Brooks, Ivan Wilkinson, 1891-1952</p>	1911 or 1912
b. Nash 23	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 18 x 13 cm</i></p> <p>Concerns Nash's poetry. Fragment of a longer letter.</p>	1911 or 1912
b. Nash 24	<p>Letter to Mercia Oakley <i>1 page (1 leaf) : autograph letter, signed : 20 x 15 cm</i></p> <p>Nash scolds Oakley for forgetting about him. Includes a self-portrait (reproduced in <i>Dear Mercia</i>, page 50).</p> <p>Genres / Formats: Pen and ink drawings</p>	1911 or 1912
b. Nash 25	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 25 x 20 cm</i></p> <p>Written from Iver Heath. Discusses luggage. Includes drawing with caption, "Donkey Timms" (reproduced in <i>Dear Mercia</i>, p. 51).</p> <p>Genres / Formats: Pen and ink drawings</p>	1911 or 1912
b. Nash 26	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 25 x 20 cm</i></p> <p>Written from Chelsea. Nash expresses gratitude that Oakley will introduce him to "artistic shelter-giving Aunts" and plans costumes for a dance. Ends "Adieu. I enclose a picture, show it not at the breakfast table give it eventually to the dog."</p>	1911 or 1912

b. Nash 27	<p>Letter to Mercia Oakley 4 pages (1 leaf) : <i>autograph letter, signed : 20 x 25 cm</i></p> <p>Nash asks who "Aunt Kate" is and mentions the "prophet in London noise." Discusses Oakley's singing and requests to draw her hands when she gets back from Scotland. Includes an ink drawing entitled "You should have seen us going down the Strand last night!" (reproduced in <i>Dear Mercia</i>, page 53). People mentioned: Aunt Kate and Wilkie.</p> <p>Genres / Formats: Pen and ink drawings</p> <p>Names: Brooks, Ivan Wilkinson, 1891-1952</p>	1911 or 1912
b. Nash 28	<p>Letter to Mercia Oakley 4 pages (2 leaves) : <i>autograph letter, signed : 25 x 20 cm</i></p> <p>Discusses Nash's feelings under the stars, his stay at "Wings," and his poetry. People mentioned: Oakley's "nuncle", Morgan, Oakley's mother, and Clark.</p>	1911 or 1912
b. Nash 29	<p>Letter to Mercia Oakley 3 pages (1 leaf) : <i>autograph letter, signed : 18 x 23 cm</i></p> <p>Written from Wallingford. Mentions photos and requests a visit. Includes two ink drawings, one entitled "Portrait of the late Dr Barnarnars" and the other depicting a marching army being showered with roses (reproduced in <i>Dear Mercia</i>, pages 57-58).</p> <p>Genres / Formats: Pen and ink drawings</p>	1911 or 1912
b. Nash 30	<p>Letter to Mercia Oakley 4 pages (2 leaves) : <i>autograph letter, signed : 25 x 21 cm</i></p> <p>Written from Iver Heath. Nash urges Oakley to visit Chelsea. Quotes several poems and includes an ink drawing (reproduced in <i>Dear Mercia</i>, page 60). People mentioned: Wilkie (Ivan Wilkinson Brooks).</p> <p>Genres / Formats: Pen and ink drawings</p> <p>Names: Brooks, Ivan Wilkinson, 1891-1952</p>	1912 March 5
b. Nash 31	<p>Letter to Mercia Oakley 2 pages (1 leaf) : <i>autograph letter, signed : 25 x 20 cm</i></p> <p>Written from Iver Heath. Discusses various matters. Nash has been unlucky in love, writing that he "broke his dream" because he has "been in love with an idea." Includes envelope with drawing of "Aunt Sam?". People mentioned: Lavengro (Rupert Lee) and an unnamed girl.</p> <p>Genres / Formats: Pen and ink drawings</p> <p>Names: Lee, Rupert, 1887-1959</p>	1912 March 15

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- b. Nash 32 Letter to Mercia Oakley 1912
6 pages (3 leaves) : autograph letter, signed : 26 x 21 cm
 Written from Chelsea. Begins with a poem by Nash about Oakley. Nash discusses the emotional toll of his recent breakup and expresses the comfort he finds in the friendship of his "sister" Oakley.
- Genres / Formats:
 Poems
-
- b. Nash 33 Letter to Mercia Oakley 1912
6 pages (3 leaves) : autograph letter, signed : 26 x 20 cm
 Written from Iver Heath. Quotes Edgar Allen Poe and discusses the beauty of the night and Nash's sudden introduction to Mlle. Seutoni. People mentioned: Gordon Bottomley, Jack, Wilkie and Mlle. Vere Seutoni.
- Names:
 Bottomley, Gordon, 1874-1948
 Brooks, Ivan Wilkinson, 1891-1952
 Nash, John, 1893-1977
-
- b. Nash 34 Letter to Mercia Oakley 1912
4 pages (2 leaves) : autograph letter, signed : 25 x 20 cm
 Written from Iver Heath. Nash's father has been ill. Discusses hands and plans for future drawings and includes a poem written by Nash. People mentioned: William Harry Nash, Sir William Richmond, and Lavengro (Rupert Lee).
- Genres / Formats:
 Poems
- Names:
 Lee, Rupert, 1887-1959
 Nash, William Harry, -1929
 Richmond, W. B., Sir (William Blake), 1842-1921
-
- b. Nash 35 Letter to Mercia Oakley 1912
5 pages (3 leaves) : autograph letter, signed : 25 x 20 cm
 Written from Iver Heath. Nash mentions plans to travel to Paris soon and discusses drawing. Nash writes, "I want a drastic, desperate change, a shock of some sort so fierce violent soul-shaking" and he complains that he has yet to find success in his profession. Nash also describes a day he spent with Vere. Includes a smaller sheet with the heading "Facts". People mentioned: Ivan Wilkinson Brooks, Miss Hogan, and Vere Seutoni.
- Names:
 Brooks, Ivan Wilkinson, 1891-1952
 Seutoni, Veré
-

- b. Nash 36 Letter to Mercia Oakley 1912
4 pages (2 leaves) : autograph letter, signed : 25 x 20 cm
 Written from Iver Heath. Nash urges Oakley not to become romantically involved with a student of mathematics. Nash discusses his jealousy and explains that he and Wilkie have had a fight over Vere Seutoni, who thinks she is in love with Nash. Nash says he will no longer be able to visit Paris and hopes to visit Oakley instead. He also discusses the "Green Lady". Includes an ink drawing entitled, "Brother Paul, or, The Monk and the Woman" (reproduced in *Dear Mercia*, p. 77).
- Genres / Formats:
 Pen and ink drawings
- Names:
 Brooks, Ivan Wilkinson, 1891-1952
 Seutoni, Veré
-
- b. Nash 37 Letter to Mercia Oakley 1912
3 pages (1 leaf) : autograph letter, signed : 20 x 25 cm
 Written from Iver Heath. Nash discusses his arrangements in town and hopes Oakley will soon visit. People mentioned: Vere Seutoni and Rupert Lee.
- Names:
 Lee, Rupert, 1887-1959
 Seutoni, Veré
-
- b. Nash 38 Letter to Mercia Oakley 1912 May 12
4 pages (1 leaf) : autograph letter, signed : 20 x 25 cm
 Written from Iver Heath. Nash and Wilkie have resolved their dispute and Nash is going to display his drawings in a London gallery. Nash now thinks he will visit Paris after all. Includes ink drawing of a woman with an umbrella and a bus with an ad for "Paul's Pictures" (reproduced in *Dear Mercia*, p. 80). People mentioned: Ivan Wilkinson Brooks and Sir W.B. Richmond.
- Genres / Formats:
 Pen and ink drawings
- Names:
 Brooks, Ivan Wilkinson, 1891-1952
 Richmond, W. B., Sir (William Blake), 1842-1921
-

b. Nash 39	<p>Letter to Mercia Oakley <i>4 pages (2 leaves) : autograph letter, signed : 25 x 20 cm</i></p> <p>Written from Iver Heath. Nash has been busy and completed three landscapes. He hopes that Oakley will pose for another picture. He also discusses potential art sales. Includes ink drawing of a reclining woman (reproduced in <i>Dear Mercia</i>, p. 81). People mentioned: Nash's uncle, Nugent Monck (producer of the Norwich Players), Gordon Bottomley, John Nash, and Aunt Jane.</p> <p>Genres / Formats: Pen and ink drawings</p> <p>Names: Bottomley, Gordon, 1874-1948 Monck, Walter Nugent Bligh, 1878-1958 Nash, John, 1893-1977</p>	1912 July
b. Nash 40	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 25 x 20 cm</i></p> <p>Written from Iver Heath. Concerns Nash's upcoming show at the Carfax Gallery in London.</p> <p>Corporate Body: Carfax & Co</p>	1912
b. Nash 41	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 26 x 20 cm</i></p> <p>Written from Chelsea. Nash insists that Oakley should be in London on November 7 to come to the private viewing of Nash's show. People mentioned: Oakley's mother and father, Rupert Lee.</p> <p>Names: Lee, Rupert, 1887-1959</p>	1912
b. Nash 42	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 23 x 18 cm</i></p> <p>Includes ink drawing entitled: "All I really remember of our dinner last night at the 'Gourmet!'" (reproduced in <i>Dear Mercia</i>, p. 86).</p> <p>Genres / Formats: Pen and ink drawings</p>	1912
b. Nash 43	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 25 x 20 cm</i></p> <p>Concerns the previous letter Nash sent to Oakley.</p>	1912 or 1913
b. Nash 44	<p>Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 26 x 20 cm</i></p> <p>Nash apologizes for his behavior when last they met. Nash wishes he and Oakley could have fallen in love with each other rather than with people who don't love them back.</p>	1912 or 1913

b. Nash 45	Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 26 x 18 cm</i> Nash explains that he is innocent and did not mean to offend Oakley.	1912 or 1913
b. Nash 46	Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 26 x 18 cm</i> Reminisces about Wings and consoles Oakley about her "heart-ache."	1912 or 1913
b. Nash 47	Letter to Mercia Oakley <i>3 pages (1 leaf) : autograph letter, signed : 20 x 16 cm</i> Written from Iver Heath. Nash thanks Oakley for her letter and apologizes for being unable to send a longer reply. Nash is in love. Includes envelope. People mentioned: Margaret Odeh (Nash's future wife), Oakley's mother. Names: Nash, Margaret Theodosia, 1887-1960	1913 March 29
b. Nash 48	Letter to Mercia Oakley <i>3 pages (1 leaf) : autograph letter, signed : 20 x 26 cm</i> Written from Iver Heath. Nash announces his plans to marry on December 17, 1914, and his acceptance into military service. Nash hates the war, writing, "never was there such world-amazing nonsense may it gasp itself lifeless before two years are out." Includes envelope. People mentioned: Margaret Odeh. Subjects: World War, 1914-1918 Names: Nash, Margaret Theodosia, 1887-1960	1914 December 4
b. Nash 49	Letter to Mercia Oakley <i>2 pages (1 leaf) : autograph letter, signed : 20 x 25 cm</i> Written from Iver Heath. Nash invites Oakley to visit. Includes envelope. People mentioned: John Nash. Names: Nash, John, 1893-1977	1914 December 10
b. Nash 50	Letter to Mercia Oakley <i>3 pages (1 leaf) : autograph letter, signed : 20 x 13 cm</i> Written from Denham. Nash hopes to see Oakley soon and adds that he has taken a commission and is stationed at Denham. He inquires after her honeymoon and expresses his hopes of becoming an officer, although he does not like war and feels he will never be a real soldier. Subjects: World War, 1914-1918	between 1914 and 1918

b. Nash 51

Letter to Mercia Oakley

early 1918

2 pages (1 leaf) : autograph letter, signed : 27 x 21 cm

Written from Queen Alexandra Mansions. Nash has given a portrait of Oakley to Robert Nichols, who wishes to write a poem about it. Nash's wife is terrified of air raids.

Names:

Nash, Margaret Theodosia, 1887-1960

Nichols, Robert, 1893-1944

Miscellaneous

- | | | |
|------------|--|----------------|
| b. Nash 52 | Envelope addressed to Mercia Oakley
<i>10 x 12 cm</i>
Nash, Paul, 1889-1946

Postmarked Iver Heath. Bears ink drawing of a winged man (reproduced in <i>Dear Mercia</i> , p. 107).

Genres / Formats:
Pen and ink drawings

Names:
Oakley, Mercia | 1912 August 24 |
| <hr/> | | |
| b. Nash 53 | Photogravure of Lavengro and Isopel in the Dingle
<i>1 photograph; 14 x 11 cm</i>

The photograph reproduces Nash's Lavengro and Isopel in the Dingle (1912-1913), a drawing now in the collections of the Tate. See: http://www.tate.org.uk/art/artworks/nash-lavengro-and-isopel-in-the-dingle-t01782

Genres / Formats:
Photographs | circa 1913? |
| <hr/> | | |
| b. Nash 54 | Envelope addressed to Mrs. Grimsdale (Mercia Oakley)
<i>28 x 22 cm</i>

Names:
Oakley, Mercia | 1951 May 27 |

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Bookplate designers -- Great Britain
Bookplates -- Great Britain
Landscape painters -- Great Britain
Painters -- Great Britain
Painting, British -- 20th Century
Painting -- Great Britain
World War, 1914-1918

Genres / Formats

Humorous pictures
Letters
Pen and ink drawings
Photographs
Poems

Names

Bottomley, Gordon, 1874-1948
Brooks, Ivan Wilkinson, 1891-1952
Lee, Rupert, 1887-1959
Monck, Walter Nugent Bligh, 1878-1958
Nash, Barbara
Nash, John, 1893-1977
Nash, Margaret Theodosia, 1887-1960
Nash, Paul, 1889-1946 -- Correspondence
Nash, Paul, 1889-1946 -- Exhibitions
Nash, William Harry, -1929
Oakley, Mercia -- Correspondence
Richmond, W. B., Sir (William Blake), 1842-1921
Seutoni, Veré

Corporate Bodies

Carfax & Co
Slade School of Fine Art